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CONTENTS.

THOMAS À KEMPIS. <i>W. M. Blackburn</i>	105
MR. HOWELL'S FEMALE CHARACTERS. <i>Clarence L. Dean</i>	106
EARLY GERMAN EPIC POETRY. <i>Rasmus B. Anderson</i>	108
A HERO OF COMMON LIFE.	109
A CERTAIN DANGEROUS TENDENCY IN NOVELS. <i>R. O. Beard</i>	110
BRIEFS ON NEW BOOKS.	112
Frothingham's <i>Life of George Ripley</i> .—Robinson's <i>Under the Sun</i> .—Political Conspiracies Preceding the Rebellion.—The Faiths of the World.—Kuenen's <i>National Religions and Universal Religions</i> .—Myers's <i>Outlines of Ancient History</i> .—Miss Field's <i>Life of Fechter</i> .—Frances Power Cobbe's <i>The Peak in Darien</i> .—Mrs. Dewing's <i>Beauty in the Household</i> .—Nohl's <i>Life of Haydn</i> .—Alice and Phoebe Cary's <i>Poems</i> .—Bret Harte's <i>Flip and Fount at Blazing Star</i> .—Oswald's <i>Zoological Sketches</i> .—Doctor Ben.	
LITERARY NOTES AND NEWS	116
BOOKS OF THE MONTH	118
PUBLISHERS' ANNOUNCEMENTS	120

THOMAS À KEMPIS.*

An author whose masterpiece has found almost universal acceptance in Christendom deserves a biography. There is little doubt that Thomas à Kempis wrote the famous book entitled "*De Imitatione Christi*," and so wonderfully adapted to the religious heart of the fifteenth century. De Quincey says, "The book came forward as an answer to the sighing of Christian Europe for light from heaven," and that its popularity, during four hundred years, "is the most marvellous bibliographical fact on record." The little volume seems to have been written between the years 1420 and 1430, widely circulated in manuscript, and printed, with various writings of Thomas à Kempis, as early as 1494, at Nuremberg. Since then it has been published unnumbered times in its original Latin and in translations; so that Schlegel may be justified in asserting that it "has become a manual of devotion for all European nations." Outside

*THOMAS À KEMPIS AND THE BROTHERS OF COMMON LIFE. By the Rev. S. Kettlowell. New York: G. P. Putnam's Sons.

of Europe, there are editions of it accessible to people of every creed who seek rules and helps for the Imitation of Christ.

Any popular book may have scores of readers who know, or care to learn, very little concerning its author. They feast at the table, and ask no questions about the secluded life of the caterer. They ride in the palace car, and do not make the biographies of Mr. Wagner or Mr. Pullman a special study. The name of a favorite author may be to such readers merely a name, for they are contentedly ignorant of the writer's personal history. They dash through the "*Waverley Novels*," or the "*Light of Asia*," or "*The Dutch Republic*," quite as regardless of the authors as though the books were in the "*No Name Series*." Therefore we are not surprised to find a modern writer saying that "not one reader in a thousand knows anything whatever of the history and character of Thomas à Kempis."

What was there to be known about him? Born in 1380, at Kempen, in the diocese of Cologne, trained to a life of piety in the farmhouse or shop of his father, and in the village school, educated more thoroughly at Deventer and there drawn into the new society of the Brothers of Common Life, he passed into a seclusion which afforded very few materials for eventful biography. Bands of these Brothers lived together in different communities without monastic vows, and supporting themselves by various labors, one of which was copying religious books for all who would purchase them. They aimed to overcome the evils then existing in the church and in the social world by quietly exemplifying Christianity in their own lives, laying stress upon devotedness to God and drawing rules for it from the Bible, promoting education in the land, and establishing good schools wherever a foothold was allowed them. In one of their schools there were often more than a thousand pupils. A Brotherhouse raised the general tone of culture in an entire town. Its busy pens made it a publishing house for a province, just before the printer's art was the wonder of mankind.



Into this brotherhood young Thomas threw himself, body and soul. He became a devout, thoughtful, literary monk, familiar with the Bible, although he read it with a veil of mysticism over his eyes; and then a priest, with no pastoral charge, nor specially engaged in preaching. In the convent of St. Agnes he held secondary offices; but he was never outwardly a heroic leader in the great religious movement which placed the Brothers of Common Life among the "Reformers before the Reformation." Dying in his ninety-second year, he was to the last a recluse of whose hidden life we have only occasional glimpses. His elegant copies of books, in a large hand, brought him a livelihood. He wrote chronicles, biographies, and devotional treatises, which are not much ventilated in our day. The "Imitation" is his monument, and it may be taken as the best exponent of his life. Its ideas found expression, we are told, in all his original writings, and perhaps in none other of them more summarily than in one of his hymns:

"Be the life of Christ, thy Saviour,
Evermore thine imitation;
So in pureness, truth and honor
Shall be found thy conversation.
Sing His birth with holy gladness,
Mourn His death with holy sadness:
Mingle gladness with thy mourning,
In thy spirit's exercises,
Wipe away thy woes with weeping:
Ware the world's delights and prizes."

The earliest biography of Thomas—no doubt a rather meagre one—came from a contemporary writer. Since then sketches of him have been quite numerous. The latest is the one now before us. Mr. Kettlewell began his work with the conviction that further information concerning Thomas of Kempen was needed. He evidently made researches as an enthusiast, visited the places where Thomas lived, studied his various writings, consulted libraries, and wrote with the hope that some of his readers "may be led thereby to a higher realization of the Interior Life." We appreciate his earnestness, and yet we wonder why he wrote so much in telling us so little concerning the chief personage in his two portly volumes. The facts in the life of Thomas are as few as they are in some brief biographies previously given to the world, and on these pages they are "far between." Doubtless all the known facts are here, and a coming literary artist, skilful in biographical portraiture, may find in these volumes the materials for a realistic sketch of Thomas a Kempis.

But we must not overlook Mr. Kettlewell's design and method. One quite hidden title of his book is "Thomas a Kempis, with some account as given by him of the Brothers of

Common Life." Thus one aim is to show us what Thomas was, in his spiritual life, by reproducing his descriptions of his teachers and associates, and assuming that he and they were as much alike as grains of wheat. When treated by this method he either loses his individuality, or he absorbs that of his companions. The main subject required a vivid description of the Brotherhood to which Thomas was united, and brief sketches of such eminent men as Gerhard Groote and Florentius; but there was no valid reason for introducing so many short memoirs of obscure members and "records of the Brothers who died." When reading twenty-five or thirty of them, we find this kind of side biography growing monotonous.

It was wise for Mr. Kettlewell to show how there were in the surroundings of Thomas "the very requirements needed for the production of the unique volume of spiritual counsel, 'De Imitatione Christi;'" how the thoughts of Thomas, in other writings, are similar to those in the "Imitation," and how his manner of life was in harmony with the teachings of that book. But all this might be done on fewer pages and with more point. The style of these volumes is verbose. The quotations from a Kempis are too many, too lengthy, and some of them too prosaic, for the purposes of such a work. And yet if the book adds little to the external biography of Thomas, it gives us a better idea of his writings than we find elsewhere, except in the collection of them which passed through several editions before the close of the fifteenth century.

The Brotherhood of the Common Life could not shake the world. Its theory and mode of Christian living were defective. It nobly did its work according to its light, and dissolved in the presence of the greater reformation in the sixteenth century.

W. M. BLACKBURN.

MR. HOWELLS'S FEMALE CHARACTERS.*

Mr. Howells's latest novel, "A Modern Instance," though probably the best that he has yet produced, is so marked by the characteristics of all that have preceded it, that it will scarcely win him new admirers; but it will just as certainly bind all his old friends to him by still closer ties. There is the same careful literary workmanship, which we cannot help admiring, no matter how little we may be in sympathy with the author's

* A MODERN INSTANCE. By William D. Howells. Boston: J. R. Osgood & Co.

motives. Even the exactness of his use of language scarcely equals the minuteness of his observation. His descriptions extend to the smallest particulars, and are never at fault. He seems equally at home and equally observant on the farm and in the drawing-room; in the Eastern city and on the Western prairie; in the railway station, the office, the store, the sanctuary, or the home circle. And the carefully noticed details in them all are described in words so exactly and naturally used that we can never mistake his meaning and never for a moment doubt the accuracy of his information.

In its deeper and more essential characteristics, "A Modern Instance" bears a striking family resemblance to "The Undiscovered Country," "Dr. Breen's Practice," and "The Lady of the Aroostook." It is a new study of female character, and a novel with a purpose—or perhaps, more accurately speaking, a novel with a moral to convey.

It is a trite remark, or at least so evident a statement of fact that it should by this time be trite, that every new story which Mr. Howells writes is a new study of woman. Each in its turn has held up for our contemplation some new type of femininity. We say some new type; and yet, in a sense, they are all studies of one type: for though at first thought it would seem that Dr. Breen, or Lydia, was utterly unlike Marcia, yet closer observation and second thought show them to be exponents of a single idea in regard to the female sex. Howells's women are all wonderfully alike, and it is to be regretted, perhaps, that they are; at least it is to be regretted that they are always of one particular type. It seems as though our author had not known and appreciated the best kind of women, those of the deepest and noblest natures.

Mr. Howells's women are always piquant, attractive, impulsive, affectionate, and somewhat inconsistent, and incapable of reasoning. They are of the kind which Halleck describes (thinking all the time of Marcia) "How charming women are! They're charming even in their goodness. I wonder the novelists don't take a hint from that fact, and stop giving us the scaly heroines they've been running lately." Certainly Mr. Howells has been acting on his own suggestion, for his heroines are decidedly not scaly, while they are, in a sense, good, and charming in their goodness.

We may object that Marcia is narrow, and capable of only one thought or passion, and that when once this has occupied her soul nothing else can enter. We oppose her jealousy to the theory of goodness, and her

entire blankness of thought or feeling on the subject of personal religion. Yet a second thought compels us to acknowledge that she is good in spite of these drawbacks; that in her way she is good even because of them. We cannot but feel that the bright young girl might have made a broader and nobler woman, had her life been fixed by the side of a different man from the lazy-natured scoundrel, Bartley Hubbard.

Marcia, in her blind jealous desperation, insisting in one breath that her husband is faithless to her and blaming him for not refuting the charge, or consoling herself, when a deserted wife, by the statements, uttered in one sentence, that her husband is dead and will come back to her soon, is the same woman in her lack of reason as the heroine of "Their Wedding Journey," refusing to open her eyes to look upon Niagara because she is sure they will be pitched over the abyss, and refusing to walk back over the bridge for fear it will fall, until a rival comes with a hated bonnet. Touches of the same femininity, as Howells portrays it, are found in "that curious jealousy a wife feels for her husband's indulgence of their daughters," and a woman's careful economy in everything but her dress. This, of course, is not all that comes out in his heroines, but it is so uniformly found in them all that we cannot escape the conviction that it has an intimate connection with the author's theory of the female character.

The motive of "A Modern Instance" is not far to seek, and lies in the closing chapters. What the novelist means to teach on the subject might be hard to settle. Notwithstanding the invective of Atherton against this great social evil of divorce, the ultimate question, like the truth or falsity of spiritualism in "The Undiscovered Country," is left unanswered. Still, we cannot doubt that the author intended to convey a good lesson, nor can we doubt that the influence of the book, repulsive as some of its chapters are, will be wholesome. Hubbard is not attractive, the old Squire is not attractive; in fact, the characters all rather repel us. But it is a good measure of Mr. Howells's moral influence, that one rises from a reading of the novel with no bitter and dark thoughts of his fellow-men, no mistrust of human nature, but rather with a thankful heart that men are not all like Bartley Hubbard. This is the true measure of an author's healthfulness; and judged by it, Mr. Howells is at a world-wide separation from the school of Zola, with whom he has been likened because of his faithfulness to minute and unpleasant details and his heroic dealing with what is darkest in the human heart.

CLARENCE L. DEAN.

EARLY GERMAN EPIC POETRY.*

The intellectual products of a race in its infancy are mythology, epics, proverbs, folklore or nursery tales, ballads, and popular melodies. The study of all or of any one of these topics gives us a measure of the mind and heart of the race; in a word, of its capacity. From a careful examination of these things, we are enabled to estimate the future possibilities of the race — provided, of course, the opportunities for development are present; for the destiny of a race depends not alone on the inherent qualities of the people, but also on outward circumstances, on their environment. The Teutonic peoples now occupy a foremost position in intellectual and moral progress, and their oldest records show us that the germs of their magnificent civilization of to-day were present while our forefathers were yet, so to speak, in their swaddling clothes, — just as the germ of the wide-spreading oak is to be found in the acorn. The most significant fact in the antiquities of the race is its religion, its mythology; for, as Carlyle says, it is "the soul of the history of the man or nation. The thoughts they had were the parents of the actions they did; their feelings were the parents of their thoughts; it was the unseen and spiritual in them that determined the outward and actual; — their religion, as I say, was the great fact about them."

The importance of mythology, therefore, in connection with the study of history, can scarcely be overestimated; but closely connected and in many ways interwoven with the mythology is the epic literature of the race. We do not mean the art epics, like Virgil's "Æneid," Camoens's "Lusiad," Tasso's "Jerusalem Delivered," etc. These, though based on tradition or history, have been so fused in the mind of the individual author, have been so tempered and colored by the mind of the poet, that they must be considered his own invention. We refer rather to the popular epics, which are the spontaneous product of the popular mind and heart. They are not the self-conscious work of a single poet, but the slow growth of the minds and hearts of the whole race from the beginning of its existence; epics whose origin must be explained in the same manner as that of mythology, proverbs, ballads, nursery tales, and peasant melodies. Such are the "Mahabharata" and "Ramayana" of the Hindus, the "Shah-na-meh" (Book of Kings)

of the Persians, the "Iliad" and "Odyssey" of the Greeks, and the charming "Kalevala" of Finland. We are a branch of the great Teutonic ash-tree Ygdrasil. This sacred tree of existence the norms themselves sprinkled with celestial dew, and out of it grew our national popular epic. We have a song that was composed during the childhood of our race, and was afterwards handed down from generation to generation, even to the present. It is not only just as old as the Hinduic, Persian, and Greek epics, but can be traced back to the same source, — just as German, Greek, and Sanscrit languages, when followed back far enough, are found to converge into one; and our national epic is not more unlike the "Iliad" and "Odyssey" than German is unlike Greek. It makes no material difference whether the hero's name be Rama, or Bharata, or Achilles, or Sigfrid (Sigurd), who dies in the fulness of youth. Originally they are one and the same story, based on the death of the sun in his youthful vigor, either at sunset or at the end of the summer season. In short, these epics are all originally sun-myths, with a liberal infusion of historical, geographical, and ethical elements. The Nibelung story ("Das Nibelungen Lied") is our Teutonic epic. In it we read of old King Volsung, of Sigmund, of Sigurd or Sigfrid, of Brynhild and Gudrun or Kriemhild, — of all those legends, wonders and prodigies of bygone times, of matchless braveries of the heroes and heroines worthy of endless fame, of the jubilees and festal sports, of the tears and sorrows great, and of all the knights and daring combats of the early days of Teutondom. The Nibelung story is *our* epic, and it is the background, the radiant dawn, of our history. The central figure is Sigfrid. In his imperishable image, all the ancient heroism of our race mirrors itself. In him, all the noble traits of our race are united, forming, as it were, an ideal Teutonic type of a man. In Sigfrid, which means the victorious (from Sieg, victory,) we have victory, liberty, life, light; in short, all human virtues personified. He is the opposite of his murderer, Hagen. Sigfrid is the Teutonic Achilles.

Mr. Dippold has produced a book which should, and doubtless will, find many thousands of delighted readers in this country. It is not an exhaustive work, but it is full enough to give the general reader a fair idea of the scope and importance of its subject. The "Nibelungen Lied" is well outlined; spirited translations, in the metre and rhyme of the original, are given of many of the finest passages; and the relations between the several Norse and German versions, with the influ-

*THE GREAT EPICS OF MEDIEVAL GERMANY. AN OUTLINE OF THEIR CONTENTS AND HISTORY. By George Theodore Dippold, Professor at Boston University and Wellesley College. Boston: Roberts Brothers.

ence of history upon our epic, are traced in a scholarly and attractive manner. The Nibelungen literature in Germany is very extensive, and Mr. Dippold seems to have examined an almost startling amount of it. In Chapter V of his work, the reader will find a concise statement and explanation of the mythical elements in our epic, with an account of the old manuscripts, of the various translations, and of several dramas based on the Nibelung story. The volume also contains a fine outline and account of "Gudrun," of "Parzival," of "Tristan and Isolde," and of "Iwein," notable specimens of mediæval German ethics. Special attention is given to Geibel's drama, "Brunhild," of which Mr. Dippold has previously given us an elegant translation. Of the "Nibelungen Lied," two complete translations already exist in English: the first is in verse, and was made by W. N. Lettsom, and published in London in 1850, under the title of "The Fall of the Nibelungers;" the second is in prose, and was made by Auber Forestier and published in Chicago in 1877.

RASMUS B. ANDERSON.

A HERO OF COMMON LIFE.*

How many men there are who cannot see the name of Tom Hughes on a title-page without an instant feeling of interest and sympathy. That wonderful book, "Tom Brown's School Days," has given him thousands and thousands of life-long friends throughout the English-speaking world, whom he never saw nor heard of, but who follow his name almost with affection wherever it may appear. We all read it in boyhood; we all believed in it, and tried to make it a part of ourselves; and we felt so sure of our author that we knew that in anything he might write we were certain to find the same sympathy with all that is good and honorable and manly that was shown so strongly in his first book.

We may have wondered, as we took up this new book, that he should have undertaken to write the life of one who, up to this time, has scarcely been heard of personally—by Americans at least; but we felt sure there was in that life something worth the writing. The name of Daniel Macmillan is new to most of us, but we have long known the name of Macmillan & Co. as connected with the title-pages of many of the best of mod-

ern books, from "Tom Brown" and "Hypatia" and Maurice's books down. Few of us know, however, what a surprising history this firm has had: that although it was founded less than fifty years ago, it stands to-day the equal in success, in reputation, and in dignity of any publishing firm in England. The firms of John Murray and the Longmans, and still others whose names are known wherever English books are read, long antedate it; but of late years the name of Macmillan & Co. on a title-page has been as sure an augury of a good book as any name in England. Something out of the common way must have gone into the making of such a house. It is true, and pity 'tis 'tis true, the great public success of the firm has come almost entirely since the death of Daniel Macmillan; but into its deep foundations he wrought his short and strong life. He died at the age of forty-four, just as the long manly struggle with poverty and adversity and disease was beginning to bring success and reputation and wealth. Fortunately the younger brother and partner, Alexander Macmillan, who shared the early toils and trials, lived, and still lives, to guide to abundant prosperity the ship so fairly launched.

Truly, the record here given by Mr. Hughes is that of a noble and heroic life, and it is simply and beautifully told. Largely the story is given in extracts from the letters and the diaries of Macmillan himself, and thus we get the most thorough knowledge of the man. Sometimes we think we should like to know a little more of particulars; but we can see that Mr. Hughes was to some extent fettered by the interests and the feelings of those who are still living. This was no public life, and the veil cannot be too far withdrawn.

Daniel Macmillan was the son of a poor Scotch peasant, hard-working, God-fearing, upright, who died young, leaving a wife with a large family to support. This mother, as is so often the case with the mothers of remarkable men, was a strong and noble woman. Of her, young Macmillan wrote enthusiastically:

"My persuasion is that she is the most perfect lady in all Scotland. With so little knowledge derived from books, with so little intercourse with the higher ranks of society, with so little care or thought upon what is most pleasing in external conduct, was there ever a lady who so instinctively, so naturally, did what was right, acted with so much propriety in all cases? She has such high and noble notions that no one ever heard her say, or knew her to do, a mean thing; no one could ever venture to say an impudent thing to her or talk scandal in her presence."

The boy was apprenticed, at ten years of age, to a book-binder and book-seller in the little Scotch town of Irvine; and from that

* A MEMOIR OF DANIEL MACMILLAN. By THOMAS HUGHES, Q.C. With Portrait. New York: Macmillan & Co.

time on, until he was past thirty years, the struggle with poverty, and often with hunger and cold, was a hard, constant, and almost bitter one. And yet there was something in the spirit of the man that sweetened the uses of adversity, and showed him the jewels it wore. In spite of bodily sickness, and of work that often kept him from seven o'clock in the morning until eight, or later, in the evening, he read and studied so widely and so wisely that he became the trusted friend and correspondent of such men as Archdeacon Hare, F. D. Maurice, and Charles Kingsley. From the first, he proposed to himself something more than wealth. He worked quite as earnestly for culture and character as for money. He had the highest idea of the book-seller's profession, and in one of his early letters we find him exclaiming to a fellow clerk: "You surely never thought you were merely working for bread; don't you know you are cultivating good taste among the natives of Glasgow, helping to unfold a love of the beautiful among those who are the slaves of the useful, or what they call the useful?" He kept his mind as busy as his hands. His letters, as quoted in the volume, are full of practical religion, philanthropy, and philosophy. In one he says:

"So it seemed to me that 'getting on' was not the true motive to a noble and godly life. It struck me that being noble and gentle, and just and true, and meek and lowly of heart, and kind and generous, and pure of heart and life and speech, were in themselves far greater things than riches and high position could purchase. I found in the 19th Psalm and in the Sermon on the Mount, that that was the Christian view. I found also that as much light as that had been given to Plato."

From early years, pulmonary disease seemed to have fastened upon him, and at frequent intervals he was kept from his work by severe attacks of sickness. He suffered much, and soon saw a certainty of early death; yet he worked on, full of enthusiasm and hope and energy, full of charity and high aspirations, always ready to cheer and comfort and help those who needed his aid.

It is not surprising that Tom Hughes tells the story of this simple life *con amore*. As, long ago, he painted the life of Tom Brown, with hope and youthful enthusiasm and high animal spirits, but with a heart attuned to all that was brave and good, so now in his later years he pictures this life, simply, thoughtfully, reverently, full of sympathy with all its purity and nobility. Again he has made one of those books which one might wish read by every boy and young man in the land. All would be interested in it. Its pictures of heroic endeavor, of conscientious effort, of fortitude and constancy in the face

of discouragement, its pathos and its tragedy, appeal to all hearts. But to those who are connected with the business of book-selling or book-publishing, its interest and its value may be called unmeasurable. Few in any sphere, young or old, who begin the book will leave it unfinished; and fewer still will read through the simple story of the closing pages without tears on their cheeks and a tender feeling in their hearts for the memory of Daniel Macmillan.

A CERTAIN DANGEROUS TENDENCY IN NOVELS.

The modern novel is, without doubt, one of the greatest of educators. It has become a recognized force in society, and not only for good but for evil. Its power, exerted as it often is over young and immature minds, gives occasion to the moralist to watch with careful scrutiny its prevailing spirit.

The true novel is a word-picture of human motive and action; a standard by which the quality and tone of society may be gauged; a mirror in which we may find imaged the actual or the possible of self. The highest type of fiction is the portrayal both of real life and its attainable ideal. The measure of its accuracy, or truthfulness, is therefore the measure of its worth; and the frequent difficulty of differentiating fact from fancy demands, in the reading of this class of books, almost above all others, the exercise of a careful and judicial temper.

Much of the recent fiction of our leading American magazines offers a marked illustration of this necessity. Without any intention to speak of them here in detail, we would refer to four recent novels, as affording conspicuous illustrations of a certain dangerous tendency which is becoming too common in our fiction, and of which every virtuous reader must be concerned to discover alike the meaning and the cause.

"Anne," by Constance Fenimore Woolson; "An Echo of Passion," by George Parsons Lathrop; "Through One Administration," by Frances Hodgson Burnett; and "Two on a Tower," by Thomas Hardy, have appeared, or are still appearing, in the pages of our best monthly periodicals. All of them betray a disposition, which may well be called alarming, to trifle with the marriage relation. Their plots hinge, for the most part, upon an attempted disregard of, or a possible escape from, the restraints of marriage ties. Their pages, otherwise admirable, are stained by a covert but unmistakable depreciation of the most sacred of human vows.

The subject is one which demands more vigorous handling than literary reviewers have thus far given it. An effort should be made to search for the spring of this dangerous tendency, and to probe its underlying causes. It concerns alike the moralist and the critic to know whether the picture is a faithful reflection of hidden facts, or the baseless chimera of diseased imaginations; whether it be an attempt to persuade the guilty conscience of respectability, or an effort to cater to the false tastes and instincts of the avowedly base. In the one case we must regard it as a call for active reform; in the other, as a signal for indignant protest; in either, it is matter for regret.

One "situation" we find common to all of these novels: the existence of a hasty, ill-formed, loveless marriage, contracted from varying but equally inadequate and foolish reasons. Doubtless this is the type of a daily multiplied and much too common experience; but it is far from being so general as to justify such frequent recurrence in fiction. For, often and sadly repeated as are these mistaken unions, all accumulated evidence goes to prove that true marriage has been immeasurably the greatest of all factors in the sum of human happiness.

But these novelists do not pause here. They picture for us certain consequences of these unfortunate relations, more momentous than the primary misfortune. And to what do these tend? Do we find the error and its retribution traced out in their natural and appointed sequence as cause and effect? Do we witness a slow but certain recognition of this self-incurred misery, and a patient acceptance of its most legitimate results? Are we called upon to admire a determined effort to replace the lost sense of privilege with a not less noble sentiment of duty? No; the human nature of these novels cannot contemplate so sad a consequence of its own sinning. The novelist seeks rather to provide some easy way of escape from these self-forged but unwelcome fetters. The wholesome law which appoints to every sin its penalty, and to the reaper the harvest of the seed that he has sown, is infringed by these fictitious "situations." A later and stronger love appears upon the scene, and fills two hearts with its haunting visions of "a lost and ruined paradise." Seemingly careless of the honor of its object, it hovers continually on the confines of forbidden ground, and all but trespasses on the most sacred of human rights. Recklessly it plays upon the crater-edge of latent passion, whilst the story tends painfully toward its expected climax in some improbable dissolution of these irksome

bonds, and the consequently possible realization, in a reputable manner, of these secretly cherished hopes.

Considering that these characters are drawn with qualities ranking them above the average of humankind, it is difficult to accept as true portraiture these clouded pictures of the men and women of to-day. Too true is it, alas, that impurity of thought and life is common upon every hand. That homes are often ruined, and marriage altars oftener still profaned by ruthless passion, is beyond doubt. But these are not the tragedies that fiction paints; not these the skeletons which our respectable novelists venture to uncloset. They deal with vices not less real because less apparent; with doubtful purpose, not outwardly matured; with unseemly thought, covered by seemly action; with evil intent, not yet blossomed into evil deed. Arranging the elements of a tragedy, they cunningly avert the catastrophe. Scattering the sparks of passion in the path of the powder-train, they call into play "a special Providence" to interfere with the threatened result. If such plots as these are offered to the reader as faithful types of our average domestic life, it is time for criticism to repudiate the likeness. In the name of society, let it decline to accept them as aught but misapplied caricature.

It may possibly be urged, however, that authors intend to convey a useful moral by illumining these doubtful phases of social life; or, on the other hand, that they view this question of morals from a standpoint removed from conventional judgment. They do not consider this light estimate of the marriage-vow an actual lapse from morality. Their ultimate purpose is merely to please the reader with attractive pictures of certain supposably innocent groupings of social life. This is undoubtedly true of a certain class of novelists; but we hesitate to relegate those who have hitherto enjoyed a clearer literary atmosphere to so inferior a plane. They have already given to the world too many pure and sweet flowers of imaginative genius, for us willingly to believe that they have so far declined upon "a range of lower level." Still more reluctant are we to attribute to them that greater degree of moral obliquity which would permit their indulgence of a deliberate purpose to minister to depraved tastes or to poison the innocence of youthful hearts. Nevertheless, that such must be the inevitable though unintentional result, we cannot but insist.

The nature of their intent is, at best, matter of surmise; but the effect of this dangerous tendency upon young and susceptible minds is clearly unmistakable. Let the motive be what it may, it does not modify the direct

result. By every such means the foundations of social life are shaken; the popular estimate of marriage is lowered; its relations, too lightly contracted, are still more lightly severed; and the vain fancy of weak and irresponsible souls, that a gracious Providence will opportunely interfere to cut short the consequences of their own mistakes and follies, receives new encouragement. The unwary and the ignorant are inevitably deceived thereby, and the glamour of conventionalism and fashion is thrown around the incipency of social crime.

Whatever be the purpose, then, which lies back of this tendency in recent novels, the tendency is worthy of unequivocal rebuke. Daring there may be, but wisdom or beauty there is none, in the execution of these reckless pirouettes upon the verge of this social precipice. In the name of its vast opportunities for moulding social character, we plead the necessity for a purer type of fiction, which shall leave untouched by the faintest breath of dishonor the sanctity of wedded lives, and which can be placed in the hands of youth, with the assurance that an active sense of virtue and of honor will be fostered by its influence.

R. O. BEARD.

BRIEFS ON NEW BOOKS.

THE series of "American Men of Letters," edited by Charles Dudley Warner and published by Messrs. Houghton, Mifflin & Co., gives promise of forming a choice library of biographical literature. Four numbers have been issued thus far, the last of which, containing the life of George Ripley, by Octavius Brooks Frothingham, preserves the records of a singularly earnest and honorable career. Through want of tact as a biographer, Mr. Frothingham fails to endow the figure of Mr. Ripley with that vital interest which instinct tells us rightfully belonged to it; yet, despite this loss, the memorial is to be cherished for its intrinsic historical and ethical value. Mr. Ripley was born in that brilliant decade at the beginning of the present century, which brought forth so many eminent men and women of genius—Emerson, Whittier, Longfellow, Holmes, Hawthorne, Margaret Fuller, Lydia Maria Childs, to mention no others—who have added fame to our country by their service to letters, to morals, and to humanity. The date of Mr. Ripley's birth was in 1803, and the place of his nativity Greenfield, Mass. His father was a merchant, in circumstances which admitted, without sacrifice, of the liberal education of the son. It was the choice of the latter to enter the clerical profession, and the incidents which befel him when passing through college and the divinity school at Cambridge are related by his own letters of that period.

These declare him to have been a studious, grave, sincere, high-minded youth, possessed of good but not showy abilities, which, founded upon a sterling character and actuated by noble resolutions, ensured the performance of a worthy part in the world. At the age of twenty-four Mr. Ripley had finished his preparatory course and accepted the charge of a Unitarian society formed expressly for him in the city of Boston. His connection with this church continued for fourteen years, during which he labored faithfully for its interests, and was rewarded by the love and esteem of his parishioners. But his success was not commensurate with his aspirations; and at the end of the term stated he resigned his office voluntarily, and soon after retired altogether from the ministry. It was at this time that an "enthusiasm for humanity" began to agitate thoughtful minds, and projects for advancing social reforms by means of communal associations were rife first in the old world and then in the new. One of its most interesting outgrowths in the United States was the institution of Brook Farm, to the support of which Mr. Ripley gave his most ardent hope and efforts. He was the leader of the enterprise, and had for collaborators a distinguished company, first of whom should ever be named his gifted and heroic wife, who bore through the seven years which the experiment lasted, a burden of toil, anxiety, privation, and sacrifice, not less exacting than his own nor less patiently borne. Many details of the history of Brook Farm are reported here which we have never seen elsewhere, and they occupy one of the most entertaining portions of the biography. The experience at Brook Farm came to an end in 1847, leaving the founder of the association heavily in debt, and disappointed, though not broken in spirit. And now for the third time he began life anew, repairing to the city of New York with the purpose of earning a livelihood and paying his debts by the labor of his pen. His work, confined chiefly to the department of literary criticism, was precarious for awhile and poorly paid, but it was ably done and gradually gained security and consideration. In 1849 his services were engaged on the "Tribune," the rate of compensation increasing by slow stages from \$5 per week to \$10, to \$15, to \$25, to \$30, to \$50, and finally in 1871 to \$75, where it remained to the end. Of the amount and importance of the work which Mr. Ripley contributed to the "Tribune," it is unnecessary for us to speak. He may be said to have established the system of literary criticism on our daily press, and he set for it a high standard which reflected credit upon himself and the paper which employed him. Throughout the thirty-three years of his residence in New York, the life of Mr. Ripley was that of a hard-working journalist, devoting his days and evenings almost exclusively to books and manuscripts. He was a prolific contributor to many publications beside the "Tribune," and with all the rest found time to perform the labors of associate editor of the "New American Cyclopædia." His toil closed only with his life, the last of his criticisms appearing in the "Tribune" of June 18th, and his death occurring scarcely more than a fortnight

later, July 4th, 1880. He left no books, his writing being all of that fugitive sort which perishes with the periodical which contains it; yet it had an influence on the literary taste of the age, the limits of which are beyond calculation. To the influence of his work as a minister, a social reformer, and a literary critic, is to be added the influence of his spotless life, his genial, upright and unselfish character. These altogether made George Ripley in his comparative retirement a shining light among American men of letters.

THE sketches of scenes and incidents "Under the Sun" in far-off India, by Phil Robinson (Roberts Brothers), deserve the warm commendation bestowed upon them by Edwin Arnold in his preface to the volume. The writer has a rare talent for picturesque description, and his sentences strike off graphic images with the free, bold dash of a master's etching. "The white sunlight lies upon the roads," he writes in a blazing noontide, "so palpable a heat that it might be peeled off." Of a sudden squall which has arisen, he declares, "You can hear the storm gathering up its rustling skirts for a rush through the tree tops." He terms the squirrel's tail a "speaking feature." * * * With an upward jerk it puts a question, with a downward one emphasizes an assertion; gives plausibility with a move, and stings with sarcasm in a series of disconnected lilts." He tells of a bird which pours out nightly "upon the hot evening air, a low, sweet, throbbing song," the notes of which seem to "run on of their own accord," and how he has often seen it "warbling in the wildest, poorest corner, the knuckle-end of the garden." Pictorial phrases like these, or better, crowd every page. It is poetical prose, naturally and fluently written by one who notes with keenest eye each detail in the every-day drama going on around him and reproduces it with life-like verity. Mr. Robinson was formerly professor of literature and logic to the government of India, and has served as special correspondent of the London "Daily Telegraph" in Afghanistan and Zululand. His pen is practised in delineating passages of Indian life, which have been published under the titles of "My Indian Garden," "Under the Punkah," etc. It is not the work of a novice, therefore, which here excites admiration by its mingled humor, pathos, fancy, and learning, but that of a scholar, a poet, a naturalist, and a clever professional writer.

A FITTING history of the War of the Rebellion has yet to be written. The materials are daily accumulating, and the latest contributions are not the least valuable. Among these, the monograph entitled "The Political Conspiracies Preceding the Rebellion; or, The True Stories of Sumter and Pickens" (G. P. Putnam's Sons), has its place. Dedicated by a relative of General Robert Anderson, to the old friends of that officer, one of its objects is to vindicate his fame from undeserved reproach, and to show how well he bore himself in the trying days at Fort Sumter. Incidentally, it tells of the attempts to capture Fort Pickens, and the means by which these were

thwarted. But the interest of the narrative centres in Charleston Harbor. The Confederate archives and our official records are the sources of the documentary evidence, which the writer presents in a connected form, of the events which culminated in Anderson's surrender to the rebels on the fourteenth of April, 1861. He does not dwell upon the physical facts of the siege of Sumter, about which, as he says, there is no mystery nor dispute; but he devotes himself to the political complications which preceded this crisis in our national life, and lays bare the operations of the Southern leaders and of those in power at Washington. The work puts in a new light the imbecility and duplicity of James Buchanan, and the complete control which the conspirators had of his administration until the outburst of patriotic sentiment in the North forced a change. It reveals the hesitation and the weakness, at the outset, of the new administration, and the determination of the cabinet to withdraw the garrison of Fort Sumter without an effort at resistance, which only the firmness of Abraham Lincoln prevented. It paints in the darkest colors the conduct of those officials, civil and military, who, while in the service of the nation, plotted its downfall, or took arms against the banner they had sworn to defend; and in high relief it portrays the conduct of Robert Anderson, a man of Southern birth and selected by Southern traitors for a command they expected him to betray, who was yet loyal to his flag and his country, and, though left without orders and without resources, to hold for months an untenable post with an inadequate garrison, maintained it to the last, yielding only to overpowering force, and "marched out with colors flying and drums beating," and saluted the flag which he carried to the loyal North, and, four years later, raised again over the walls of Fort Sumter.

THE little book entitled "The Faiths of the World (St. Giles' Lectures)," published by Charles Scribner's Sons, is full of interesting and valuable information concerning the leading religions of the world. It is made up of twelve lectures, given in what is termed a St. Giles' course—about which a word of explanation is wanting,—by eleven scholarly Scottish clergymen of some eminence. The subjects presented are: "Religions of India," "Brahminism and Buddhism" (in two separate lectures), and in a single lecture for each, "Religion of China," "Religion of Persia," "Religion of Ancient Egypt," "Religion of Ancient Greece," "Religion of Ancient Rome," "Teutonic and Scandinavian Religion," "Ancient Religions of Central America," "Judaism," "Mohammedanism," and a summing up of the whole in a concluding lecture on "Christianity in Relation to Other Religions." The lectures differ much in interest and real merit. The most full, clear and satisfactory are the two by Dr. Caird on "Brahminism and Buddhism," that of Dr. Matheson on "Confucianism," that of Dr. Burns on "Teutonic and Scandinavian Religion," and the closing lecture by Dr. Flint on "Christianity in Relation to Other Religions." The most disappointing and unsatisfactory are those on Egypt, Greece, and Rome. Yet

the whole, in their variety, thus grouped together, form a valuable compend, which may well find a place in every student's library, as a comprehensive and timely book of reference. The course of lectures was arranged with a definite aim and drift, which are well carried out. Dr. Caird says at the outset: "While we may hold that Christianity is neither a reproduction nor a natural development of the imperfect notions of God in which the religious aspirations of the old world embodied themselves, it is possible at the same time to maintain that the study of the old religions sheds new light on the Christian religion, and gives to us a new and deeper sense of its spiritual significance and power." And Dr. Flint says in the end: "Christianity has made Christendom, but it has made it because it could without inconsistency appropriate and utilize the culture of the Greek, the political intelligence of the Roman, the Saxon's love of liberty, the Norseman's enterprise and valor. It has dethroned alike the gods of Olympus and Valhalla, but it has rejected nothing of good which grew up under their sway. Every germ of truth in these ancient pagan faiths may find a place, and every energy which gave worth to the lives of ancient pagan men, may find scope within the sphere of Christian thought and work. * * If it be true, on the one hand, that the ethnic religions can only be understood when viewed in relation to Christianity, it is also true, on the other hand, that Christianity cannot be fully understood unless viewed in relation to these religions. We must know what questions the human soul has been putting to itself in various ages, lands, and circumstances, and what are the answers which it has been giving to them, before we can appreciate aright the comprehensiveness and aptness of the response contained in the Gospel. Not one of the features or doctrines of Christianity will fail to appear in a brighter light and with a diviner beauty, after they have been compared and contrasted with the correlative features and doctrines of other religions."

ANOTHER book, in its general subject akin to that just referred to, is from the same publishing house. It is the Hibbert lectures for 1882, on "National Religions and Universal Religions," by Dr. A. Kuenen, Professor of Theology at Leiden. There are five lectures, first written in Dutch, then delivered to the Oxford audience by the author in an English translation, prepared by Rev. P. H. Willems. A national religion is defined to be one which is confined to a single people, or to a group of peoples nearly related, whereas the universal religions know no such limitations. There are only three religions—viz.: Buddhism, Islam, and Christianity—which are regarded as deserving the title of universal religions. These are severally treated at some length, with respect to "the connection between the universal and the national religions as furnishing the explanation and the measure of their universalism." The drift of the discussion is toward the conclusion, distinctly stated in the end, that from the "review of the three religions of the world,

noting not their extension and the number of their confessors, but their character, we can have no hesitation in pronouncing Christianity the most universal of religions; and that, because it is the best qualified for its moral task—to inspire and consecrate the personal and the national life."

MR. MYERS's conception of what a historical compendium "designed for private reading, and as a manual of instruction," such as his "Outlines of Ancient History" (Harpers), should be, is the correct one. He has aimed to present a clear and consecutive sketch of the current of historical events, unencumbered by unnecessary detail, which shall tell only that which is best worth knowing, and be attractive by the simplicity and directness of the narrative. In this we think he is, on the whole, successful. Without any special picturesqueness of style, he has, by keeping this general plan definitely in mind produced a work which does present a clearer and more instructive narrative of ancient events than can easily be found in the same space. It does not profess to be a book for scholars, or even, we suppose, for classical students. For the class for which it is designed, it may be heartily recommended. The preface gives a list of works consulted which, in most instances, shows the author to have used good material, and he appears to have used it carefully. It is not to be expected that we should always agree with the author upon points of dispute. In the Roman republic, for example, too much weight is given to tradition (as in the case of the Decemvirs); and, when the fables of the kings are omitted, we certainly should not give, at length, the fable of Coriolanus—told in such a way, too, that the untrained reader might easily take it for history. For our part, we would have given all these fine stories, with the caution that they are nothing but stories, but ought to form a part of the mental equipment of every intelligent person.

It is a very charming view of Charles Albert Fechter which Kate Field gives us in the latest addition to the "American Actor Series" (James R. Osgood & Co.). If it shows but one side of the man, the bright, best side, we cannot complain. It appeals so to our generosity; it reminds us so touchingly that charity is the first of virtues, and that the divinest office of the critic is to point out beauties wherever they exist, that we may do them justice and the act better us. Miss Field includes in her tribute to Fechter a review of his career in Europe and the United States; a critical analysis of his personation of Hamlet, Claude Melnotte, and four other of the chief characters in his repertoire; recollections of the man and the actor, by Edmund Yates, Herman Vezin, and Wilkie Collins, and a collection of press notices of his histrionic successes. In all these various memorials, the veil is tenderly drawn over such portions of his private and domestic life as might prove painful in the disclosure. It is the radiant genius, the magnetic quality, the winning traits, the loving heart of the man that we see; and

although we may divine the weaknesses and defects that marred and ruined his glory, we divine them merely. They are left untouched by the biographer, or approached with a bare allusion, which is eloquent as a lesson in mercy. Miss Field produces interesting evidence of the great artistic ability possessed by Fechter, both in the direction of sculpture and of the drama. His gifts were many and of a high order, and he had the eccentricities which usually accompany them, and give color to the assertion that genius is a sort of madness; a disordered, unbalanced state of the faculties, which is as apt to prove a sorrow as a blessing.

THE title of the new book by Frances Power Cobbe, "The Peak in Darien" (Geo. H. Ellis), is as far removed as can be from its actual subject. It consists of "an octave of essays"—to quote her continued fanciful description—which are devoted to grave topics connected with the medical science and with the religious beliefs, controversies, and customs of mankind. The first deals with the question of Agnostic magnanimity in faith and practice, as superior to that of the theists; the second discusses the growing worship of bodily health, or Hygeiolatry, as Miss Cobbe designates it; the third treats of Pessimism, and one of its professors, viz., Schopenhauer; the others dilate upon Sacrificial Medicine; the Fitness of Women for the Ministry; the House on the Shore of Eternity; and lastly, The Peak in Darien, or the Riddle of Death. To those acquainted with the intellectual strength of Frances Power Cobbe, it is superfluous to say that the arguments in these several essays are clearly and strongly put and that they tell heavily on her side. Her reasoning in the opening article in favor of the sanctifying influences of the Christian doctrine is strikingly logical and cogent. It is the work of a vigorous and disciplined mind, which has risen so far into the region of pure intellect that it has lost the characteristics of sex and is simply human. The succeeding articles show similar learning and mastery of the processes of thought, although with one exception, that treating of women in the ministry, they are less elaborate and protracted efforts.

THE books treating of decorative art which have appeared within the last ten years are legion. It would be fair to suppose that the subject has been exhausted. But it has not, as Mrs. T. W. Dewing's essay on "Beauty in the Household" (Harper & Brothers) demonstrates. She has fresh suggestions to offer on what is really the endless question of how to blend beauty with utility in the various departments of the home. And every fresh suggestion has its value, though it may not suit our taste or convenience. It opens the mind to the unlimited possibilities in this branch of art, and sets the inventive faculties to developing and adopting such as will harmonize with individual circumstances. Despite all the tiresome nonsense that has been written about household decoration and the oppressive ten-

dency to overload with ornaments, which is natural in the first crude stages of experiment and meets us nowadays on every side, the subject is of serious importance to all householders, and every help to a right understanding of it is to be welcomed. While appreciating Mrs. Dewing's ingenious and practical application of the principles underlying beauty in the household, it is but just to offer in return a hint regarding certain fundamental canons in the literary art. There is a beauty in grammatical sentences which it is the duty of authors to consider; and there are laws governing the construction of such sentences which they should comprehend and obey.

THE "Life of Haydn," by Louis Nohl, is an interesting accession to the popular "Biographies of Musicians," published by Jansen, McClurg & Co. Its compressed form, simplicity of style, and genial spirits, fit it admirably for general favor. The lovable nature of the great musician who is known as "the father of the symphony and the quartet" appears in every incident of his history, and leaves a gracious influence on the reader. It is pleasant to contemplate the patience and good humor with which Haydn bore the serious trials which beset the greater part of his life, the modesty with which he accepted the honors earned by his genius, and the generosity he ever displayed toward other musicians of talent. We admire him as a master and we love him as a man. The translation of the biography from German into English has been so aptly done by Mr. George P. Upton, that we are never once made conscious it has been transferred from a foreign tongue. A fine portrait of Haydn completes the value of the volume.

THE poems of Alice and Phœbe Cary are peculiarly endeared to the American people; and the personal character of the writers has quite as much influence in producing this effect as the intrinsic beauty of their poetry. The lives of the two sisters were so lovely in their relations to each other and to society that the memory of it lends to their verses a consecrating power. The poem "Nearer Home" has sufficient grace of its own to secure its hold upon our feelings, and yet a recollection of the exalted type of womanly virtues which was presented by the author helps it sensibly to stir the soul. And so of other sweet and familiar songs which the sisters poured out from the affluence of a true inspiration. The "Poetical Works" of the two singers whose names are inseparably connected are now for the first time brought together in a single volume, which is uniform with the "Household Edition" of American poets published by Houghton, Mifflin & Co. It will be accorded a place among the favorite books in many libraries.

THE two new stories by Bret Harte entitled "Flip" and "Found at Blazing Star" (Houghton, Mifflin & Company) bear the well-known characteristics of the author. They are vivid reproductions

of that coarse rough life on the border, which he has the talent to transform into a strangely absorbing romance. Nevertheless, in the present instance there is a feeling, even while we yield to the spell of his intense dramatic power, that we have had a surfeit of these lawless and dissolute men and women whom he dresses with insinuating graces in order to accomplish his victory over our sympathies. Undoubtedly there is in these stories some lack of the delicate art by which Bret Harte has made us hitherto unconscious of the true nature of the characters whom he loves to portray, for they strike us now with their real odiousness, and the efforts to give them a factitious charm appear exaggerated and unwholesome.

THERE is a fund of amusement and instruction in the volume of "Zoological Sketches," by Felix L. Oswald (J. B. Lippincott & Co.). The author has a profound love for animals, and has studied them in their native haunts and domesticated them by his fireside. His home is converted into a menagerie in which the monkey tribe predominates, but where dogs, sloths, and other strange companions are brought together from the various quarters of the earth, and given opportunity for indulging their instincts within amiable restraints. His sketches of these objects of his affection are lively and familiar, and replete with entertaining anecdote. They would charm any young reader, who would be liable, however, to find fault with the profusion of big words which the author uses playfully but to the injury of his style.

THE author of the novel "Doctor Ben," belonging to the "Round Robin Series" (James R. Osgood & Co.), has constructed a plot which possesses the merit of novelty. But when this is said, praise of the book is at an end. The development of the story is most unskillfully managed. The introduction of a throng of ill-defined commonplace people, and the recital of a host of trivial incidents, render the movement tediously slow. The author's intent to illustrate his theories for the improved treatment of the insane in the progress of the narrative was a promising one, but he failed to use the opportunity to advantage. The dull, heavy character of his method is a blight upon his purpose.

LITERARY NOTES AND NEWS.

A NEW novel by Henry Gréville, author of "Doria," is just issued by T. B. Peterson Brothers.

"MAPLE RANGE," a frontier romance, by Edna A. Barnard, is published by H. A. Sumner & Co.

MR. LONGFELLOW's tragedy of "Michael Angelo" will be published shortly by Houghton, Mifflin & Co.

"GRAYBEARD'S Colorado," containing notes of a trip from Philadelphia to Denver and back, in the fall and winter of '81 and '82, and giving considerable information of the mining and other interests of Colorado, is published by J. B. Lippincott & Co.

A SMALL illustrated volume containing "Practical Hints on Camping," by Mr. Howard Henderson, is just published by Jansen, McClurg & Co.

A DISCUSSION of the question, "How May the American Savage be Civilized?" by an army officer, will be a leading feature of the November "Atlantic."

THE poems of Rennell Rodd, with an Introduction by Oscar Wilde, have been published by J. M. Stoddart & Co., under the title "Rose Leaf and Apple Leaf."

D. VAN NOSTRAND publishes, in his "Science Series," "Strength of Wrought-Iron Bridge Members" and "Railroad Economics," both by Prof. S. W. Robinson, of Ohio State University.

"HARPERS" for October has some unusually fine illustrations—particularly the portraits accompanying the interesting article on "Medical Education in New York," and the interior views of "Certain New York Houses."

TWO of the most characteristic and finely-engraved portraits ever made of President Lincoln appear in the October number of "The Century." This number closes worthily the first year of this magazine under its new name.

MR. G. H. HOLLISTER, author of "A History of Connecticut," has written a novel of Connecticut life, called "Kinley Hollow," which is published in Holt's "Leisure Hour Series." Another recent addition to the series is "Look Before You Leap," by Mrs. Alexander.

THE "Magazine of Art" (published by Cassell, Petter, Galpin & Co.) is making steady advances in the quality of both its illustrations and its letterpress matter. The pains taken in the "Art Notes" to include items concerning Chicago artists should particularly recommend this beautiful and interesting journal to Chicago art-circles.

THE publication of a new series of Mr. Beecher's sermons will be begun immediately by Fords, Howard & Hulbert. They have recently issued "The Cleverdale Mystery: or, the Political Machine and Its Wheels," by W. A. Wilkins; "The Problem of the Poor," by Helen Campbell; "Miss Leighton's Perplexities," and "Under Green Apple Boughs," novels.

E. P. DUTTON & Co. are early in the field with Miss Clarkson's "Heartsease and Happy Homes," a very attractive holiday book, to which we shall make later and fuller reference. Another holiday book by the same author, "Fly-Away Fairies and Baby Blossoms," with colored plates, and "Bells Across the Snow," by Frances Ridley Havergal, with illustrations, will be issued by the same firm.

LATE additions to "Harper's Franklin Square Library" are: "Unknown to History," a story of the captivity of Mary of Scotland, by Charlotte M. Yonge; "My Watch Below, or Yarns Spun Off-duty, by a Seafarer," by W. Clark Russell; "A Model Father," a novel, by David Christie Murray; "Fortune's Marriage," by Georgiana M. Craik; "A Strange Journey, or Pictures from Egypt and the Soudan;" "The Knights of the Horseshoe," by Dr. Wm. A. Caruthers; and Smiles's "Self-Help."

ONE of the special holiday attractions of A. C. Armstrong & Son will be "Niagara and Other Famous Cataracts of the World," by Geo. W. Holley, with numerous full-page illustrations.

MR. E. A. FREEMAN'S "Lectures to American Audiences," embracing "The English People in its Three Homes" and "The Practical Bearings of General European History," will be published at once by Porter & Coates.

A LIMITED EDITION of Winckelmann's "History of Ancient Art," translated by Dr. G. H. Lodge, in four quarto volumes, with proof impressions of seventy-five fine engravings in outline, will soon be published by J. W. Bouton.

ROBERTS BROTHERS have published "Red Cloud, the Solitary Sioux," by Lieut. Col. Butler, a delightful writer of travels; "Our Liberal Movement in Theology," by Prof. Joseph Henry Allen, of Harvard University; and "Under the Sun," by Phil. Robinson.

MISS McLEAN, the author of "Cape Cod Folks," has her new story, "Towhead, the Story of a Girl," nearly through the press of A. Williams & Co. The same firm will shortly issue "A Study of Maria Edgeworth," by Mrs. Joseph P. Oliver, with portrait and other illustrations.

THE REV. W. D. GROUND, an English clergyman, author of "Ecce Christianus," has prepared "An Examination of the Structural Principles of Mr. Herbert Spencer's Philosophy," in which he accepts the evolution hypothesis, and treats it as consistent with theism. The book will be published shortly by Longman & Co.

GINN, HEATH & Co. have added to their "Mathematical Series" of text-books a new "Practical Arithmetic," by Prof. G. A. Wentworth, of Phillips Exeter Academy, and Dr. Thomas Hill, ex-president of Harvard College; also "Elements of Algebra," by Prof. G. A. Wentworth. The same firm issues a very compact and serviceable "Reader's Guide to English History," by Prof. W. F. Allen, of the University of Wisconsin; and a new edition of Waldo's "Multiplication and Division Tables."

A NEW work on "American Game-Bird Shooting," largely descriptive in character, and written from a sportsman's standpoint, by Mr. J. M. Murphy, author of "Sporting Adventures in the Far West," has just been published by the Orange Judd Co. The same firm issues an illustrated work on "Injurious Insects of the Farm and Garden," by Mrs. Mary Treat, who has availed herself of the latest reports of Prof. Riley and other entomologists, in including in her work the most recently discovered insect pests.

HARPER & BROTHERS' important new books include Prof. Wilhelm Müller's "Political History of Recent Times"; Mr. C. G. Walpole's "Short History of the Kingdom of Ireland, from the Earliest Times to the Union with Great Britain"; Leslie Stephen's biography of Swift, in the "English Men of Letters" series; "The Talking Leaves," by W. O. Stoddard; "Beauty in the Household," by Mrs. Dewing, author of "Beauty in Dress"; a new edition of Lyman Abbott's "Life of Christ"; and "Troilus and Cressida," in Mr. Wolfe's edition of Shakespeare's plays.

G. P. PUTNAM'S SONS have just issued "The Development of Constitutional Liberty in the English Colonies of America," by E. G. Scott; Mallock's "Social Equality"; "The Wreck of the Red Bird, a Story of the Carolina Coast," by George Cary Eggleston; "Sheaves," a collection of poems, by Harriet Converse; the second series of "The Best Reading," by Lynds E. Jones; "Three Great Poems" of Bryant—"Thanatopsis," "Flood of Years," and "Among the Trees," heretofore published separately, with illustrations by W. J. Linton and J. McEntee; and "Spoiling the Egyptians, a Tale of Shame," by J. Seymour Keay.

LEE & SHEPARD issue third edition, greatly enlarged, of "Geometry and Faith, a Supplement to the Ninth Bridgewater Treatise," by Thomas Hill, D.D.; "The Puddleford Papers; or, Humors of the West," by H. H. Riley; and "A Tight Squeeze," the narrative of a gentleman who undertook on a wager to go from New York to New Orleans in three weeks, without money, in the character of a professional tramp. The firm will have for the holidays illustrated editions of the popular poem, "Curfew Must Not Ring To-night," by Rose Hartwick Thorpe; "Ring Out Wild Bells," by Tennyson; and "That Glorious Song of Old," by Dr. Sears.

THE "North American Review" for October contains a discussion of "The Coming Revolution in England," by H. M. Hyndman, the English radical leader; O. B. Frothingham writes of "The Objectionable in Literature"; Dr. Henry Schliemann tells the story of one year's "Discoveries at Troy"; Senator John I. Mitchell, of Pennsylvania, treats of the rise and progress of the rule of "Political Bosses"; Prof. George L. Vose, of the Massachusetts Institute of Technology, contributes an article on "Safety in Railway Travel"; and Prof. Charles S. Sargent, of the Harvard College Arboretum, contributes an essay on "The Protection of Forests."

THE new complete edition of the Poetical Works of T. Buchanan Read, published in handsome form by J. B. Lippincott & Co., is a worthy tribute to the gentle poet and artist. The volume has illustrations by Dielman, Fenn, Brown, Kelly, and Murphy, including a fine frontispiece-portrait of the author. The same publishers have just issued "Timothy, his Neighbors and his Friends," by Mrs. Mary E. Ireland; "Aphorisms," by Marie Freifrau von Ebner-Eschenbach, translated by Mrs. Wister; "Zoölogical Sketches," by Felix L. Oswald; poems by Henry Peterson, including "The Modern Job;" and "Lethe and Other Poems," by David Morgan Jones.

HOUGHTON, MIFFLIN & Co., have just published "Captain Mansana," in Prof. Anderson's series of translations of Björnson's novels; Prof. Sumner's "Life of Jackson," in the "American Statesmen" series; Mr. Frothingham's "Life of George Ripley," in the "American Men of Letters" series; "The Book of Fables," chiefly from Æsop, arranged by H. E. Scudder and illustrated by H. W. Herrick; "Flip" and "Found at Blazing Star," by Bret Harte; a new illustrated edition of "Ballads and Lyrics," edited by Henry Cabot Lodge; the complete poems of Alice and Phæbe Cary, in the Household edition;

and "The Bodley Grandchildren and their Journey through Holland," by H. E. Scudder.

THE distinctive feature of the plan of "Longman's Magazine," the new English periodical, of which the first number is to be issued on Nov. 1, appears to be the combination of high literary excellence with remarkable cheapness. The venture is based upon the belief that a very large class will take such a magazine as it is proposed this shall be, if only the price is sufficiently low. Each number will contain from 100 to 128 pages, and will be sold at sixpence. Among the contributors announced are Professors Tyndall, Huxley, and Crookes, Mr. Froude, Austin Dobson, Miss Ingelow, E. A. Freeman, Thos. Hardy, and, from this side of the water, Mr. Howells.

CHARLES SCRIBNER'S SONS have issued Volume III of the "Popular Commentary on the New Testament," by English and American scholars of various evangelical denominations, edited by Dr. Philip Schaff, in four volumes,—a handsome and finely-illustrated work. Also "The March to the Sea," by Gen. J. D. Cox,—volume X of the series of "Campaigns of the Civil War"; Van Horne's Life of Major General George H. Thomas, with portrait and maps; "The Giant Raft" (Part II), "The Cryptogram," by Jules Verne, translated by W. J. Gordon; "The Salt-tillo Boys," by W. O. Stoddard, author of "Dab Kinzer," etc.; "Ting-a-Ling," by Frank R. Stockton; "My Portfolio," a collection of essays, by Prof. Austin Phelps; and "Prayer and Its Answer," by Rev. S. Irenæus Prime.

BOOKS OF THE MONTH.

[The following list includes all New Books, American and English, received during the month of September by Messrs. JANSSEN, McCLURG & Co., Chicago.]

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